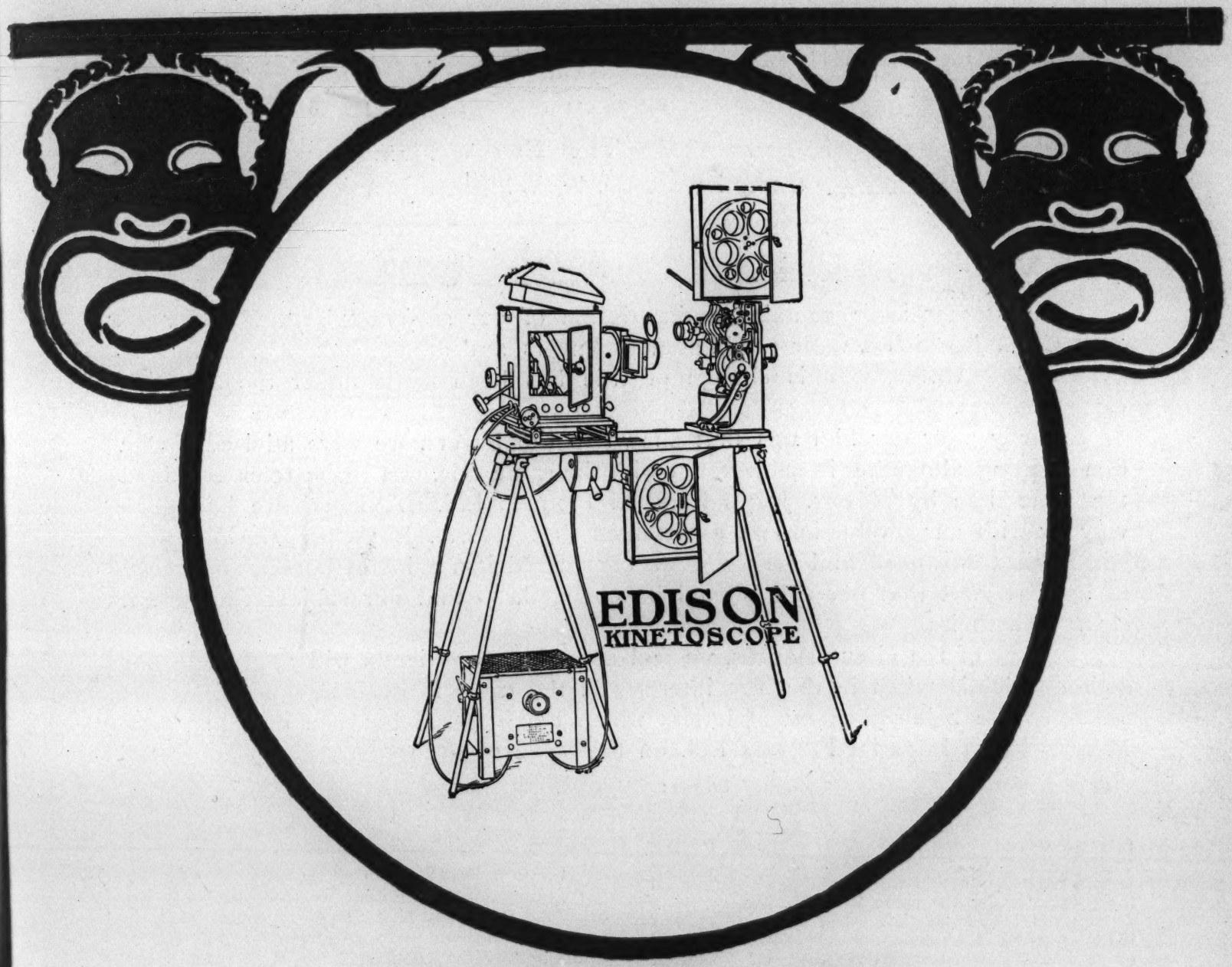
The EDISON KINETOGRAM

VOL. 3 London Edition, August 1, 1911 No. 8



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EDISON FILMS TO BE RELEASED on August 19, 23, 26 & 30, 1911

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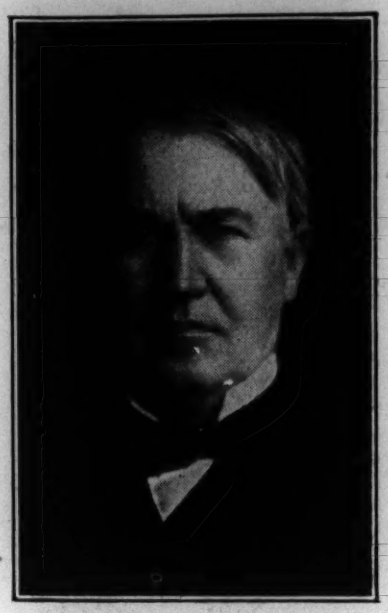

THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

An Explanation

The present issue contains a description of our subject "THE KNIGHT OF THE CROSS," which was first exhibited to buyers and announced to exhibitors as "THE CRUSADERS." This change of title has been made under the following circumstances.

Shortly after our film was first shown to the buyers, we were advised that a film differing altogether in subject, but with the same title, was to be released about the same time by Messrs. Jury's Imperial Pictures Ltd. Although we had gone very far with our production, we ascertained that Messrs. Jury's preparations were still further advanced, and we therefore considered it a point of honour to accede to their request that our title should be changed, so that our subject should not clash with theirs.

In view of the circumstances, we feel sure that our friends will appreciate our action, which is taken in the best interests of the trade in general.

We give below the text of letters which have passed between ourselves and Messrs. Jury's Imperial Pictures Ltd. on the subject :—

F. W. Jury, Esq., 24th, July, 1911
142, Long Acre, London.

Dear Sir,—You have called our attention to the fact that our announced film entitled "THE CRUSADER," to be released August 30th, conflicts with a great production which you have announced for August under the same title.

Needless to advise that when the subject was being prepared in America, our people knew nothing of your production, nor did we until our attention was especially directed to the matter after our announcements and posters had already been completed.

As you have gone to great expense in connection with your 3,000 foot production, it does not seem fair for us to bring out another picture of the same title, about the same time, although as you know, the two productions are entirely dis-similar.

We have therefore decided to meet your wishes, and have telegraphed instructions to change the title to "THE KNIGHT OF THE CROSS," and are giving necessary instructions to have alterations made in our posters and the trade advised of the change.

Very truly yours,

EDISON MANUFACTURING Co.

(Signed) PAUL H. CROMELIN,
Managing Director.

Edison Manufacturing Company,
Willesden Junction, N.W.

Gentlemen,—I have duly received yours of July 24th, and thank you heartily for the action taken.

I note that you propose to change the title of your film "THE CRUSADER" to "THE KNIGHT OF THE CROSS."

Your course in meeting me in such a courteous and fair way is much appreciated. I regret the great inconvenience to which you are put, but feel that when the trade understands why you make the change in title, your fair business dealing will meet instant approval and you will not be a loser thereby.

Once more thanking you, I remain,

Very truly yours,

JURY'S IMPERIAL PICTURES Ltd.

(Signed) F. W. JURY,
Managing Director.

EDISON FILMS

To be released on Aug. 19th, 23rd, 26th & 30th, 1911

Edison Film No. 6812 Copyrighted, June, 1911 Released, August 19, 1911
Code, VOORSCHOOT Approx. Length, 1000 feet

Van Bibber's Experiment

By Richard Harding Davis

(DRAMATIC)

CAST OF CHARACTERS

VAN BIBBER .....ROBERT CONNESS
THE BURGLAR .....MARC McDERMOTT
HIS WIFE .....MARY FULLER

RICHARD HARDING DAVIS' little history of a night's adventure called "Van Bibber's Burglar" suggested this film, and its two principal characters as well as that evening's adventure, are contained in the story.

We are first made acquainted with a convict, afterwards the burglar so called, on the day of his release from the State Penitentiary, and we see him, when his belongings are returned to him, slip a picture of a girl into his watch, to whom he later returns a month ahead of his expected appearance, an allowance for good behaviour.

He promises her to begin a new life and makes an earnest endeavour to find work. Of course it is difficult, especially for a man who has been a convict, even in these civilized days, and consequently he gives up the struggle and makes up his mind to return to his former life.

That night at a club Van Bibber meets a great detective who is looking for a criminal who got away with the jewels belonging to the mother of a gilded society youth of Van Bibber's acquaintance. This detective shows Van Bibber some pictures of convicts, suspects, and among them is our friend of the previous scenes. Something in the face attracts Van Bibber's attention.

That night, on his way home, a gateway in a wall just ahead of him is sud-

denly opened and suddenly closed. This looks suspicious to Van Bibber and seeking an adventure, he vaults lightly to the top of the wall and drops upon the crouching figure beneath. Kicking the revolver from the man's hand, he bids him look at him and then he recognizes the face of the photograph which had so impressed him. The man does not show fight but tells him that he will not go back to the penitentiary again, that he would rather kill himself, and Van Bibber has an inspiration. Perhaps he has been to see "The Passing of the Third Floor Back," but anyhow, he somehow gets the idea that within this apparently hopeless frame there is a spirit of a man worth saving.

He takes the convict to his own apartments and tells his valet to clothe and dress him in some of his own things and when the man appears, his head still hanging, he leads him to a great mirror and bids him square his shoulders and look at the figure that faces him squarely in the eye. The effect is thrilling, for the man sees before him, not the convict, but a well dressed good looking man ; a man in every sense of the word. Van Bibber has shown him his real self and he can never forget it. Then Van Bibber offers to send him West to start a new life but the burglar declines and shows the picture of the girl as his reason. Van Bibber decides to go the whole length and offers to provide them both with tickets. He even goes so far as to give the man the money, trusting in his innate manhood to make good. Of course when the burglar returns to his girl wife she believes that he has stolen the money for the good clothes, and not until he tells her the experience and she reads a new something in his face, does she realize that the old life of the past is gone and a new one already begun.

The last scene is unconventional, yet telling in its simplicity. It shows Van Bibber some time later opening a package which contains a photograph of the burglar, his wife and a little baby. Something in the expression of the group and their faces shows that Van Bibber's experiment was a success.

This is about as unusual a picture as one can often see and Van Bibber's friends all over the world will be rejoiced to have him in so congenial a rôle.

Edison Film No. 6813 Copyrighted, June, 1911 Released, August 23, 1911
Code, VOORSHANDO Approx. Length, 1000 feet

A Thoroughbred

(COMEDY-DRAMA)

CAST OF CHARACTERS

FARLEY, "THE THOROUGHBRED" ..... JOHN DALY MURPHY
HIS RIVAL ..... MARC McDERMOTT
THE GIRL ..... MARY FULLER
STABLEMAN ..... { WILLIAM WEST / WILLIAM BECHTEL
FARLEY'S JOCKEY ..... EDWIN CLARKE

FARLEY is a comedian and also the owner of a valuable race horse which he plans to enter in a steeplechase against a couple of other horses belonging to acquaintances of his. He is also in love, but as peo ple are not inclined to take a comedian seriously, the young lady considers his affections of the heart rather a joke. His principal rival in her affections is the owner of the fastest one of the horses matched against his. This man offers Farley a pretty large bet on

the outcome of the race and Farley, not being a betting man, is disposed to decline the offer, but when he finds that the girl has put her money on his horse, he is shamed into making a wager much larger than his means ought to warrant, even though he is pretty sure that his horse can win.

A few days later while at practice on the field, the rival discovers that Farley's horse is decidedly dangerous to his chances of winning and he instructs his groom to bribe the stable man and gives him a little bottle of so-called "dope" which will put Farley's horse out of the running.

Farley's jockey, the only one who can ride his horse, is suspicious and watches the stable man and catches him as he is about to administer the "dope" to the horse. In a fight which ensues the jockey's arm is put out of commission and Farley is thus left with a horse but no jockey capable of riding him. Not being much of a man of action, the comedian decides that he will simply pay his bet and as the girl has rather laughed at him, retires from both contests. Then he suddenly realizes that her money is in danger too and something in her eyes makes him feel that she does not believe him really a man. This stings the rea personality within him into action and to the surprise of all, he announces that he will ride his own horse in the race. He does so and the race scenes show how his horse lags behind as they jump the hurdles one after another until toward the end, when he suddenly comes to the front, takes the last hurdle just a fraction ahead of his rival's horse and in the stretch beats him by half a length. Something in the way Farley has handled this matter makes the girl feel that there is a real man there, inside of the comedian, and she is not backward in letting him understand that his old suit has assumed another aspect. The picture is full of atmosphere and the vigorous vitality of outdoor life. The cast is a special one and brings out the unusual story with certainty and discretion. The three race horses are jumpers from a representative stable and play their parts with an enthusiasm that is remarkable.

It is with pleasure that I write to inform you of the universal favour with which your entertainment was received here last Friday night. The people were highly pleased, and there were many expressions that the pictures were as good, if not the best, they have ever seen. The p ctures were not only entertaining, but were educational and of high order.—*A. E. Merritt, Gen. Sec., Y.M.C.A.*

———

We found after a thorough trial that the $3\frac{3}{4}$ Lenses were just what we wanted. We are delighted with the new machine with outside shutter : it seems to fill a long-felt want.—*Lovick & Taylor.*

Edison Film No. 6814 **Copyrighted, June, 1911** **Released, August 23, 1911**
Code, VOORSLAAN **Approx. Length, 750 feet**

A Cure for Dyspepsia

(COMEDY)

CAST OF CHARACTERS

THE FATHER .....JOHN R. CUMPSON
THE MOTHER .....CARRIE C. WARD
THEIR DAUGHTER .....TRIXIE DINSMORE
THE YOUNG MAN .....EDWARD BOULDEN

IT is a dangerous thing to jump to conclusions and especially when young Master Cupid is involved in the consequences.

This film shows an ardent prohibitionist, who is also a dyspeptic, and his attempt to run the love affairs of his little daughter and a young man who believes her to be the only girl on earth. The dyspeptic prohibitionist allows their engagement but when he finds the young man coming out of a saloon he refuses to listen to his explanation that he was there collecting rent, and incontinently breaks off the engagement. Of course the young folks are heartbroken and of course the scene of anger which follows between the father and his little daughter brings on a violent attack of his old enemy. And thus it happens that while the young people are in the kitchen, safe from papa's eyes, discussing their misfortune and trying to plan some way out of it, the idea occurs to him that he will try a wonderful dyspepsia medicine sent him by his sister. He doesn't know that his wife has used the bottle to store cooking brandy in, with the belief that it will be safe from the prohibitionist's eyes, and consequently when he drinks the medicine he acquires a series of new sensations and finally a very ornamental jag which ends in sleep. As the young people had been behind the kitchen door when he got the bottle of so-called dyspepsia medicine, they know what is going on and the young man sees that it will work in very well with his plans. When papa has finally fallen asleep they slip in and the young man substitutes the empty cooking brandy bottle for the bottle of dyspepsia cure, after which the little daughter wakes up her father and demands the meaning of his condition. Of course when the prohibitionist sees before him an empty bottle of brandy, he believes that he must have been dreaming or out of his senses, and when the young man appears upon the

scene and he and the little daughter threaten to tell the mother of what has gone on, he makes the best terms he can with them and consents to the re-establishment of the engagement.

There are lots of new and unexpected twists in this story and it is delightfully played both by the dyspeptic and the young people. The scenes in which the former acquires his polite jag are very discreetly handled and could be offensive to no one while losing none of the comic effects.

Edison Film No. 6815 Copyrighted, June, 1911 Released, August 26, 1911
Code, VOORSMAAK Approx. Length, 250 feet

A Comedy of Understanding

(COMEDY)

THIS is one of the most unique little comedies which has been put out in recent months. The entire action occupies itself with the feet and the lower extremities of the characters and the entire story is told by what they do. There are all kinds of feet in the picture, from the pretty show girl to the little street urchin and from the stout washlady to the able-bodied police officer. There is also a little eloping couple who are pursued by a relentless mamma. And there is a puddle in the foreground which reflects much of the action and which is useful to the lovers in their final escape.

The laugh begins when two little street urchins plough their way through the puddle, spattering the pedestrians upon the side-walk, and when the burly policeman gallantly wades through the puddle to carry the show girls so they shall not wet their pretty pumps and silk stockings there is more fun. Then when he declines to perform the same office for the stout washerwoman with her basket, the fun frolic grows apace. Then we become interested in the young people who hide around the corner while mamma pursues them, and when she discovers them and calls upon the policeman to aid in their arrest, we wonder what the little feet will do. What they do do is plenty, and the gallant youth, taking the situation and the girl in his arms, wades off through the puddle where mamma dare not follow while the little urchins spatter her with muddy water to their hearts' content.

For originality and unusual comedy—the kind of comedy that appeals to the humorous side of any nature—this little picture will be hard to beat. The two cuts give but a vague idea of it.

Edison Film No. 6816 **Copyrighted, June, 1911** **Released, August 26, 1911**
Code, VOORSPEL **Approx. Length, 1000 feet**

His Misjudgment

From "Purple and Fine Linen," by Thomas W. Hanshew

(DRAMATIC)

CAST OF CHARACTERS

Mr. GILBERT LESSINGTON .....ROBERT CONNESS
Mrs. LESSINGTON .....MIRIAM NESBITT

THE latest adaptation from one of Mr. Hanshew's stories tells of the self-sacrifice of a woman for the man she loves and tells it in an original and enthralling interesting form.

Lessington and his wife are young married people of considerable wealth and social position. Early in the story Lessington is trying to put almost all of his capital into a big business deal of which his young wife does not approve. He laughs at her doubt and shows her that he has covered her interest at least by giving her a deed to their handsome house. Just as the deal has been consummated he meets with a severe accident which paralizes him and stretches him upon a bed of illness, probably for the rest of his life. The doctor tells her that he is to be kept free from all care and worry and that the only hope for his life is in a calm mind and in every care that luxury can suggest. And then comes to the woman the news that her husband's fortune has been absolutely swept away in the failure of the big deal and that they are penniless save for the house that she owns. Of course she dare not tell him of this failure and must at once find means of support for herself and him and that without his knowledge. She gives her own jewels that his room and his furniture may be untouched when everything else is taken away by the creditors. Then she gets a place in a musical comedy because of her beautiful voice and thus a means of income is assured her. But Lessington believes that she leaves him nightly for social pleasure and that she is neglecting him because of his helplessness. This makes her trial doubly hard and requires all her woman's fortitude to go on with the trying work and preserve the smiling countenance and the innocent deceit for her husband's sake. She is finally obliged to discharge his Japanese valet for almost letting Lessington suspect the real situation.

Thus it happens that he is left alone one night when there is a wind which blows the curtain against the lamp and overturns it in his room. He sees the carpet and curtain catch fire in a tremendously realistic scene and lies there helpless. His cries for help of course meet with no response, and as the room is filled with smoke and the blaze creeps upward, he offers up a prayer and, making an effort with his arms, throws himself to the edge of the bed and drops to the floor. And then the prayer is answered and he finds himself possessed with strength in his lower limbs for the first time. He arises to his feet and attacks the fire with pillows, beating it out or subduing it after a long and terrible fight. Then the wife comes in ; her transient joy at his apparent recovery is turned to sorrow as he turns upon her and denounces her for leaving him to such a fate. She runs from the room into the bare old drawing room and sinks upon her packing case there beside the rude wooden table where she keeps her papers. He follows and, discovering that the whole house is bare, demands an explanation. It is needless to say that when the explanation is made it dawns upon him how deep and true is her love, as she has not only kept him from harm but from the knowledge of his own trouble. He is filled with remorse and begs forgiveness from the woman he has wronged.

This is probably one of the most subtlely and exquisitely played stories ever produced in the Edison studio and the splendid work of the players is supplemented by more than adequate stage settings and environment. It is a more than worthy successor to Mr. Hanshew's other play " Monsieur " and ought to add to his popularity as a scenario writer.

Edison Film No. 6817 **Copyrighted, June, 1911** **Released, August 30, 1911**
Code, VOORSPELEN **Approx. Length, 1000 feet**

The Knight of the Cross

(DRAMATIC)

CAST OF CHARACTERS

SIR RODERICK, THE CRUSADER.....HERBERT PRIOR
NORMAN, THE STRONG, HIS RIVAL.....RICHARD NEIL
ELEANOR, A MAIDEN OF HIGH RANK.....LAURA SAWYER
HER FATHER .....CHARLES SUTTON
A PRIEST .....JAMES GORDON
A TURKISH SLAVE .....RICHARD RIDGELEY

THE wonderful scope of fate, of time, of latitude and longitude that the motion picture camera covers is marvellous in its magnitude. Not alone that, but pause one moment to think of what a mighty circle the lens of the camera has made over the whole field of history, literature, art, science, religion, human passion, society, politics and industry. Nothing has been left untouched, yet its work has just begun. Within ten years from now the little black box with its transparent ribbon will have caught the marvels and wonders of every corner of the globe. It will have given to the world every industry, every phase of human existence from kings' palaces to beggars' hovels and all the annals of the past will be stamped upon the canvas of the silent drama for millions of people to gaze upon. And so the latest Edison picture is but one little glimpse into

the past, touching a period of the cross hilt sword, and the half circled scimitar, a glimpse into Christian faith and pagan fervour.

and waiting each hour of the day for a sight of him, he sends her an epistle of love and the knot of ribbon that she gave him, by his slave as a token of his love for her.

The story of the Knight of the Cross is simply the story of hundreds of others who rode forth to the Holy Land to redeem the holy sepulchre from the hands of the infidel and as they rode forth with banners flying, they left behind their hearts and went Eastward with hope enfaced upon their brows, but with the sweet dew of a kiss of sadness upon their lips.

So Roderick rode away from England with the image of Eleanor deep within his heart and wore her colours upon his breast. Her little handkerchief was the last to wave him God speed thee and God bring thee back. Beside him rode one, Norman the Strong, who never looked back at man or maid as they rode away, but in his heart a dark spot had brooded ill for Sir Roderick, for he, too, is sorely smitten by the grace and beauty of Eleanor.

Time passed, and one day Sir Roderick saved the life of a Turkish boy from the hands of Norman the Strong and the boy became his slave. When in battle array a few weeks hence, amidst the onslaught of the Turks and the Christians in a rocky defile in the mountains, Sir Roderick is wounded and his faithful slave carries him to his tent. Roderick realizes that this will delay his return home, and, knowing how two fond eyes are watching

Norman the Strong overhears Roderick's message and intercepts the slave, destroys the love message and believing that he has killed its carrier, mounts his horse and rides away towards England's shore and Eleanor.

Her eyes are the first to see his steed winding its way along the dusty road. "News from the Holy Land" are the words that ring through the Castle. Soon Norman the Strong is kneeling at her feet but at his words the smile dies from her lips and when he speaks the lie that Sir Roderick is dead, hope dies in her eyes and the world has no joy for her now. Norman still plies his suit and her father urgently favours the match and it is thus that Eleanor consents to be his bride.

But on the day of the wedding Sir Roderick's slave arrives and confronts Norman the Strong with the knot of blue and white ribbon and tells the truth, bringing back joy into Eleanor's life and Sir Norman never again entered the halls of the castle.

At the close of the picture we find the two lovers united in their love and faith.

This is a very picturesque film taken by our company in Cuba with magnificent stage settings that lend ancient atmosphere to a strong, well told story.

Edison Film No. 6818 **Copyrighted, June, 1911** **Released, August 30, 1911**
Code, VOORSPOED **Approx. Length, 1000 feet**

How Willie Raised Tobacco

(COMEDY)

CAST OF CHARACTERS

WILLIE ..... HERBERT PRIOR
HIS FATHER ..... JAMES GORDON
HIS SISTER ..... LAURA SAWYER
THE OBJECT OF HIS ADORATION ..... MABEL TRUNNELLE
HER CUBAN LOVER ..... RICHARD RIDGELEY

THAT William is the pampered son of a very wealthy father and devoted mother is a fact that is well known to the neighbours and also to the members of his club.

His chief aspiration in life, up to the opening of the picture, was in following the line of least resistance. His energy was mostly exercised in sleeping as much as possible, a fact that his father forcibly realized on his return home one day when Willie was peacefully sleeping on the sofa while his mother and sister calmly watched him. At last the old man's wrath was wrought up to the point where he tells his son in plain English that he must do something, and Willie, taking the tip, decides to go to Cuba and raise tobacco. He is laughed at by all for the suggestion, but William's heart is set upon showing that he is worth something after all.

On his arrival in Cuba he at once proceeds to investigate the tobacco industry in all its branches from the ground up to the mouth, as it were. He visits vast tobacco plantations, asks all sorts of questions and then, taking himself to a tobacco factory, inspects the manufacture of "The Queen's Herb" into cigars, but poor Will here meets his Waterloo in a pair of laughing eyes whose looks riddle his heart and shatter for the time all thought of his noble resolve.

Little Marcadies, the factory girl, leads him a merry chase. At last he induces her to dine with him and he, poor William, finds that pride comes before a fall. By the co-operation of Marcadies' Cuban lover, Willie is deprived of his money in a clever way, and when the bill falls due for the repast, William finds he is penniless in so far as he knows, and the sad awakening comes of the tobacco raising inspiration when he finds himself in jail and sentenced to hard labour. But when his lost money is restored to him he makes a triumphant entrance into his

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home decked with all the paraphernalia of a typical Cuban planter.

His father's pride and his mother's and sister's love know no bounds and Will is considered a great success in life. His father presents him with a substantial cheque for his tobacco raising enterprise, This proves to Will's mind that he never was made for a planter but a modern business financier.

This picture is a delightful comedy, introducing the tobacco industry as a background and is splendidly acted by our Havana Company.

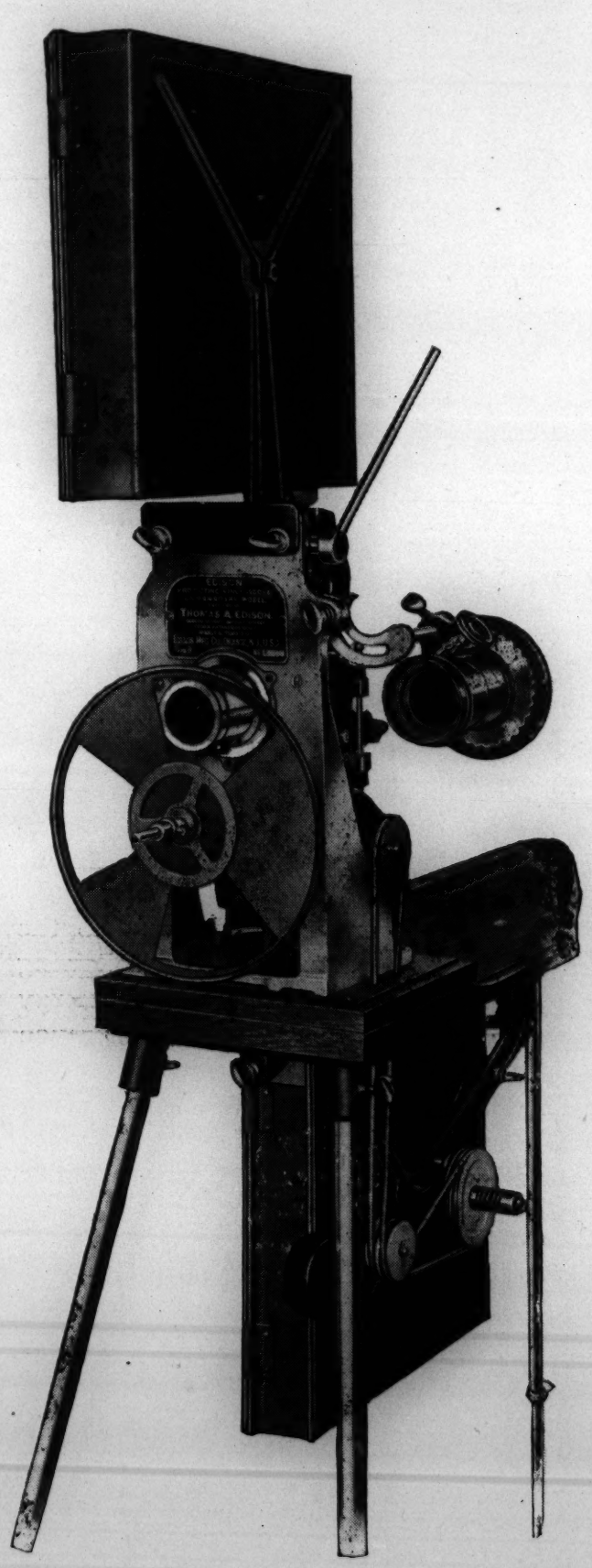
Chain Drive Take-Up Device

For a long time the trade has been demanding of us that the Underwriters' Model Type "B" machine be equipped with a more positive take-up device. Our experts have solved the problem satisfactorily and for a long time, we think, by substituting a chain for the belt in the old style take-up. We consider the improvement a most important one, since it has been conclusively proven at our factory that with the chain drive the film takes up more easily and evenly with no undue pulling of film on the take-up sprocket, as the diameter of the film increases on the take-up reel.

This new device will become a part of our regular Underwriters' Type "B" model at no increase in the present list price of £47 5 0. In future, a larger lamp house which gives better ventilation and thereby reduces breakage in condensers will be an additional feature on Edison machines of this type. Here, again, no extra charge will be made.

On our old Exhibition Type, or the Underwriters' Model "A," the belt drive take-up will be continued.

If any exhibitor should, for reasons of his own, prefer the Type "B" Underwriters with the belt drive, we can supply it from stock. It will be optional with the purchaser as to whether the outfit is equipped with one device or the other.



Mechanism changed to one-pin received in good order. Pleased to state that it works very fine and is sure to give us the best satisfaction.—*Wade & Canfield, Star Theatre.*

The Photoplay

In the following communication published in the *New York Times* of May 1, 1911, Boyd Fisher, Entertainment Director of the Educational Alliance, has things to say about the photoplay which will appeal to every Edison exhibitor who realises the importance of giving his patrons wholesome, instructive subjects. We ask each one to read the article carefully and digest the lesson it teaches :

Within the last month I have read items and editorials in practically all of the New York dailies in which the moving picture show was discussed, and in no case was the great merit and interest of the photoplay, in itself, given recognition. The attendant evils of the moving picture business have gained attention to the exclusion of the photoplay itself. Unless it be proposed to abolish the moving picture altogether, it is a mistake to give publicity only to the disagreeable features of the business. The making of the photoplay is a new art, as distinct in its technique and its appeal as the making of books and of stage plays are from each other. Its influence for good is positive and its possibilities cannot adequately be forecast. It is entitled to a serious consideration as a medium of expression like any other art, and more, perhaps, because it is too new to have traditions and conscious technique to guide it.

It is because of this belief that I invite attention of *The Times* to the moving picture shows which are given at the Educational Alliance every Tuesday and Saturday evening. Except for the assurance of decent management, these shows make no outward pretentions beyond those of the other picture theatres on the East side. If our audiences are being educated, they at least are not made aware of it. What we do aim to do is to provide an opportunity for the better sort of photoplays to work itself out. We simply exercise care in the selection of films, choosing the ones which we consider least harmful. For almost every performance we are able to attain some film, the beauty and appeal of which make us bless the name of Edison for the invention of the Kinetoscope.

I shall never forget, for example, the picture of Tolstoi's funeral which was a great feature in this neighbourhood of Russian Jews. It may have been "faked" in part, but it was obviously taken in Russia and the procession that followed the bier into the depths of a primeval forest in which the great man was buried looked as if it might be a pageant of the characters in his book. This, of course, was not one of the type of photoplays to which the films are always more strongly tending. An example of art in this direction might be made of a recent film entitled "Fisher Folk." It showed how a young fisherman marries an inconspicuous little flower girl, chiefly to spite his coquettish fiancee, and how the baby which came while he was away on a sea trip made him a true husband and father. A trifle mawkish in places, and often too obviously done, it showed a marvellous power to build up big effects in a short time, which is the aim of the photoplay. And this thing is all done in silence ! This new art is pantomime, but pantomime freed of many of the limitations of the conventional stage and subjected to the limitations of photography. It takes originality and intelligence to deal with inspiration and terms of an art with new capabilities and new limitations. Should we not then welcome any indication of mastery, and in the meantime be patient of shortcomings ?

I have no doubt whatever that many sincere, well informed people would be surprised to know that part of the moving picture shows, at least, are made up of such films as these I have mentioned. Many believe that only wild west pictures are manufactured. We seldom display a Western picture at the Alliance, and when we do we make sure that the reaction of the subject is harmless. And yet we have no difficulty in getting from seven hundred to nine hundred people to come to our Saturday night show.

We should like to make our performances distinctly educational, but we find

obstacles in two directions. In the first place, we do not have any means of compelling attendance such as schools might have, and therefore must invite our audiences by giving comedies and dramas which simply entertain. We use all of the scenic and industrial films that are issued, but these do not appear in sufficient numbers to enable us to make up tiresome programmes. The other obstacle to the maintenance of a distinctly educational show is the fact that film makers do not put out enough educational subjects. Their chief demand comes from ignorant nickel theatre proprietors, and they do not find it profitable to manufacture a great number of instructive films. Much of the trouble lies in the fact that the manufacturers do not understand what the educational moving picture show wants. It is not merely animated scenery of a picture of a "Hottentot" dinner dance. Such a moral drama as the wonderful play the "Red Cross Seal," which dwells on the war of the white plague, or the "Wedding Bell," which shows the danger of goods made in sweat-shops—these are films from the Edison Studios which, under Mr. Horace G. Plimpton, have made progress in this direction. In time, when every school has its Kinetoscope, there will be a field for the manufacture of purely didactic pictures, and geography, science and history will gain in the interest thereby. But for shows which invite their audience, decent photoplays is the best that educators can hope for. This is why the Educational Alliance is content to limit its educational aim and considers its picture theatre mainly as a kind of salon for the exhibition of the better sort of photoplays. It is a new Theatre, which complains of no lack of nature drama.

We are an immense success, playing all your pictures the day of their release, and we consider them the height of perfection among interior dramas.—*Art. Hickman, Manager Garrick Theatre.*

Recent Edison Releases

A Complete Table from June 3rd, 1911

		Feet Approx.
June 3	Monsieur (Dr.)	1000
3	Resurrection of John (Com.)	1000
7	Nell's Last Deal (Dr.)	1000
7	Silver Threads Among the Gold (Dr.)	500
10	Strike at the Mines (Dr.)	995
10	A Card of Introduction (Com.)	500
14	A Buried Past (Dr.)	1000
14	The Haunted Sentinel Tower (Dr.)	980
17	How Spriggins Took Lodgers (Com.)	1000
21	Turned to the Wall (Dr.)	1000
21	The Two Heroes (Com.)	975
24	The Twin Towers (Dr.)	1000
28	The Child and the Tramp (Dr.)	1000
July 1	Josh and Cindy's Wedding Trip (Com.)	1000
5	Edna's Imprisonment (Com.)	975
5	Baby of the Boarding House (Com.)	1000
8	The Panama Canal in 1911 (Dr.)	990
12	The Quarrel on the Cliff (Dr.)	1000
12	In and Around Havana, Cuba (Dr.)	450
15	In the Baggage Coach Ahead (Dr.)	1000
15	How the Hungry Man was Fed (Com.)	550
19	Aida (Dr.)	1000
19	Madeline's Rebellion (Com.)	990
22	A Case of High Treason (Dr.)	1000
26	Captain Nell (Dr.)	1000
26	The Niece and the Chorus Lady (Com.)	975
29	Hearts and Flags (Dr.)	1000

I am writing once again in praise of Edison Films, for there is no doubt that whatever comes in the way, they require a lot of beating. Amongst those which have been released lately I have had the pleasure of seeing "Nell's Last Deal," "A Buried Past," "The Haunted Sentinel Tower," "Turned to the Wall," "The Twin Towers," "How Bella was Won," etc. I might also say that the acting of Miss Trunelle and Miss Fuller is really grand. . . . *C. W. Newey, 79, Davenport Road, Catford, S.E.*

HEARTS AND FLAGS.—Once again the Edison Company have produced a film which, whether from the point of acting, staging, or photography, it will be hard to equal. We offer our heartiest congratulations to the Company, whose consistent work we have always admired.—*The Bioscope.*

Don't Blame Moving Pictures

A short time ago a five-year-old child in Schenectady, N.Y., killed his playmate with the revolver which a careless father had left within easy reach of the children, and with which they had been playing "Wild West." Enough ! Clear case of moving pictures and their baleful influence upon the childish imagination," said one of the local papers, and quoted the stricken mother of one of the children as having subscribed to the sweeping indictment. Of course the incident has been widely copied and is just so much more ammunition in the hands of the detractors of the motion picture as an amusement for the masses.

Not so freely quoted, we venture to predict, will be the following editorial on the subject appearing in *The Daily Union*, the leading evening paper of the city, under the above heading :

"Wild West scenes in moving picture shows were blamed for a sad child shooting affair here the other day. Is this a proper and logical deduction ? We can all remember when there were no motion pictures, but none of us can remember when children were not wont to play Indian and Cowboy with fatal consequences.

"If motion pictures originated Wild West scenes we might agree that they were a dreadful menace to life, but inasmuch as the motion picture is educational and parents have taken their children for a generation to Wild West shows we are not inclined to censure the theatres.

"As a matter of fact, the motion pictures bring to public attention many subjects upon which most of us were ignorant.

"We can't subscribe to the theory that motion pictures are either directly or indirectly responsible for shooting affairs, but we can defend them as uplifting in the main and a safe sort of amusement.

"In striking contrast to the indictment laid against the motion pictures is the statement of the officials of the Philippines government, that the motion pictures have had a civilizing influence upon the most savage of the islanders. Even the head hunting Igorrotes have yielded to the influence of the motion pictures as illustrative of the ways of civilization and head hunting has ceased, and these erstwhile cannibals are gradually learning to adjust themselves to the ways of the white man.

"Science has found the motion picture a valuable aid in education, and in the fight against the great white plague the motion picture has proved one of the most effective instrumentalities.

"Don't be too hasty in voicing criticism or condemnation of the motion pictures."

Picture Shows in Geography

ORANGE, N.J., April 28.—Moving pictures to replace textbooks in the public schools is the dream of Thomas A. Edison. President Arthur D. Chandler, of the Orange school board, in a speech at the dinner of the Society of the New Church last night, told of a conversation he had with Mr. Edison several days ago.

"I can teach more geography in fifteen minutes with moving pictures than the schools can, as now equipped, in as many days," the inventor is said to have declared. "In a few years every school in the country will have a moving picture machine. I would show the pupils moving picture scenes of every country under the sun. I'd show them the industries of those countries and how their principal products are procured. I would not ask them to do nothing but read about such things. I'd show them the actual moving life of all the lands of the earth, and they'd get their own ideas of geography without a textbook, and they'd never forget it."

This revolution in teaching methods, Mr. Chandler believes, will come within a few years. Mr. Edison thoroughly convinced him of the practicability of his plan.—*New York Globe.*

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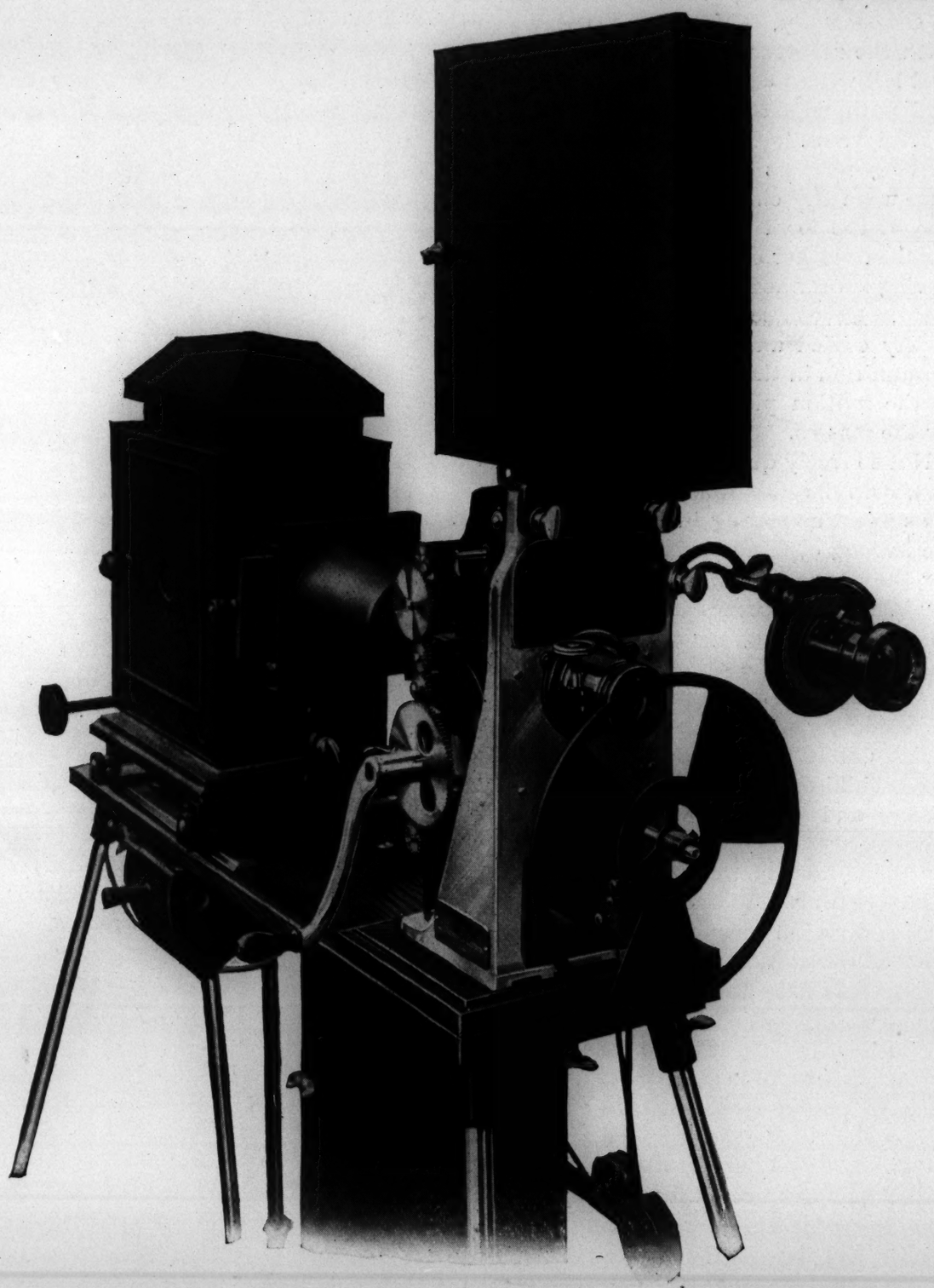

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